

# GEOMANCER

Edgar Degas, Sculpture #61, Woman Washing Her Left Leg, 1930s, bronze.



In 1881, Impressionist artist Edgar Degas exhibited a single piece of sculpture in Paris—*Little Dancer, Aged Fourteen*—and perhaps because of the public consternation, never displayed any other in his lifetime. Yet for at least half his long life he created wax sculpture within the confines of his studio, almost obsessively. Visitors, as well as other artists such as Camille Pissarro, Mary Cassatt, and Auguste Renoir (who called him “the greatest living sculptor”) were aware of his solitary devotion. Degas himself regarded his three-dimensional work as a personal exercise to give his drawings and paintings more ardor, nothing more: “My sculptures will never give the impression of being finished...and after all, since no one will ever see these rough sketches, nobody will dare to talk about them....” All of his pieces were modeled out of wax or clay: “It’s too much responsibility to leave behind anything in bronze; that substance is one that lasts for eternity!”

Degas died in 1917. For nearly forty years, his fragile sculptures were presumed lost or destroyed. They were rediscovered in the Paris basement of the Hébrard Foundry. An innovative method, devised to preserve the wax originals while at the same time using them to cast bronze copies, multiplied them into four complete sets of seventy-three pieces each that now reside at the Musée d’Orsay in Paris, the Metropolitan Museum of New York, the Glyptothek in Copenhagen, and the Museu de Arte de São Paulo in Brazil.

Through his earlier friendship with exhibition organizer Joseph Czeszochowski of International Arts in Memphis, Tennessee, Boise Art Museum director Tim Close was able to bring the set from

## .in| W A X Degas’ sculptures

Museu de Arte de São Paulo to Boise. The National Endowment for the Arts assisted with insurance through a federal indemnity grant under the Arts and Artifacts Indemnity Act.

Following its tour of three other American cities, the doors open on the collection at BAM on June 19. A series of lectures by noted Degas scholars is scheduled during the exhibition’s three-month visit.

### Edgar

There is love, he once said, and there is a life’s work and one only has one heart. So he chose. He put his heart into his life’s work. I hope to show to what effect.

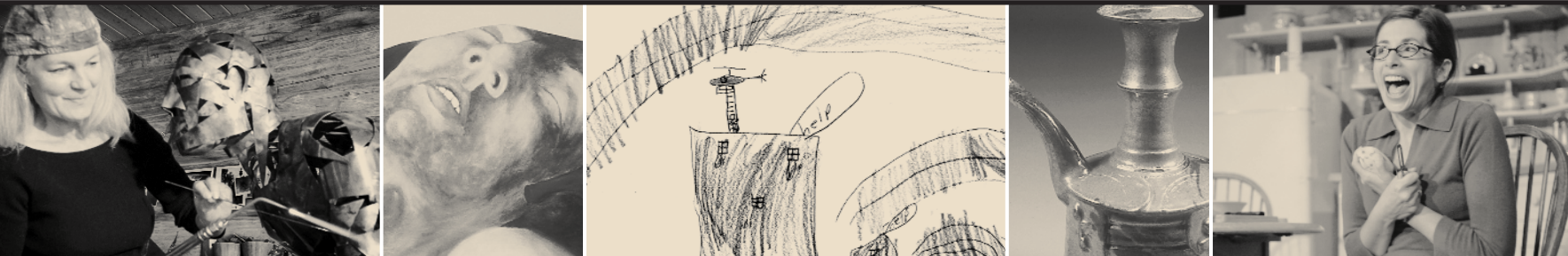
His mother, a French American from New Orleans, died when he, her first-born, was only thirteen years old. Apparently, no other woman ever entered into his emotional life. He became a bachelor, looked after by housekeepers. Due to the family banking business he had few material worries. He collected paintings. He was cantankerous. Was called a ‘terrible man’. Lived in Montmartre. During the Dreyfus Affair he assumed the conventional anti-Semitism of the average bourgeois. The later photos show a frail old man, kippered by solitude. Edgar Degas.

What makes the story strange is that Degas’ art was supremely concerned with women and their bodies. This concern has been misunderstood. Commentators have appropriated the drawings and statues to underwrite their own prejudices, either misogynist or feminist. Now, eighty years after Degas stopped working, it may be time to look again at what the artist left behind. Not as insured masterpieces—the market value of his work has long been established—but as an aid to living.

Pragmatically. Between 1866 and 1890 he made a number of small bronzes of horses. All of them reveal an intense and lucid observation. Nobody before—not even Gericault—had rendered horses with such a masterly naturalism and fluency. But around 1888 a qualitative change takes place. The style remains exactly the same, but the energy is different. And the difference is flagrant. Any child would spot it immediately. Only some art moralists might miss it. The early bronzes are of horses seen, marvelously seen, out there in the passing, observable world. The later ones are of horses, not only observed but quiveringly perceived from within. Their energy has not just been noted, but

◦ 2 4 s u d e s . I a t i t u d e s . 9 4

Idaho's seven degrees of latitude suggests range, freedom from narrow restrictions, and a tolerated variety of action and opinion.



# GEOMANCER IN WAX: DEGAS' SCULPTURES continued...

submitted to, undergone, borne, as though the sculptor's hands had felt the terrible nervous energy of the horse in the clay he was handling.

The date of this change coincides with Degas' discovery of Muybridge's photographs, which showed for the first time how the legs of horses actually moved when cantering and galloping. And Degas' use of these photographs accords perfectly with the positivist spirit of the epoch. What brought about the *intrinsic* change, however, defies any positivism. Nature, instead of being an object of investigation, becomes a subject. The later works all seem to obey the demands of the model rather than the will of the artist.

Yet perhaps we may be mistaken about the will of this particular artist. For instance, he never expected his statues to be exhibited: they were not made to be finished and presented. His interest in them lay elsewhere.

When Ambrose Vollard, the Impressionists' dealer, asked Degas why he didn't have his statuettes cast in bronze, he replied that the tin and copper alloy known as bronze was said to be eternal, and he hated nothing more than what was fixed.

Of the seventy-three Degas' sculptures that exist in bronze today, all but one were cast after his death. In many cases the original figures, modeled in clay or wax, had deteriorated and crumbled. Seventy others were too far gone to be redeemed.

What can we deduce from this? The statuettes had already served their purpose. (Towards the end of his life Degas stopped exhibiting anything.) The statuettes were not made as sketches of preparatory studies for some other work. They were made for their own sake, yet they had served their purpose: they had reached their point of apogee and so could be abandoned. The apogee point for him was when the drawn entered the drawing, when the sculpted passed into the sculpture. This was the only rendezvous and transfer that interested him.

I can't explain how the drawn enters a drawing. I only know that it does. One gets closest to understanding this when actually drawing. On Degas' tombstone in the cemetery of Montmartre the only words written are: '*il aimait beaucoup le dessin.*' (He liked drawing very much.)

Let us now think of the charcoal drawings, pastels, monotypes and bronzes of women. Sometimes they are presented as ballet dancers, sometimes as women at their toilette, sometimes (particularly in the monotypes) as prostitutes. Their presentation is unimportant: the ballet, the bathtub or the bordel were, for Degas, only pretexts. This is why any critical discussion about a pictorial 'scenario' usually misses the point. Why was Degas so fascinated by women washing themselves? Was he a keyhole voyeur? Did he consider all women tarts? (There is an excellent essay by Wendy Lesser in her book *His Other Half* in which she dismantles such questions.)



The truth is that Degas simply invented or used any occasion to pursue his study of the human body. It was usually women's bodies because he was heterosexual and so women amazed him more than men, and amazement is what prompted his kind of drawing.

Straightaway there were people who complained that the bodies he depicted were deformed, ugly, bestial, contorted. They even went so far as to assert that he hated those he drew!

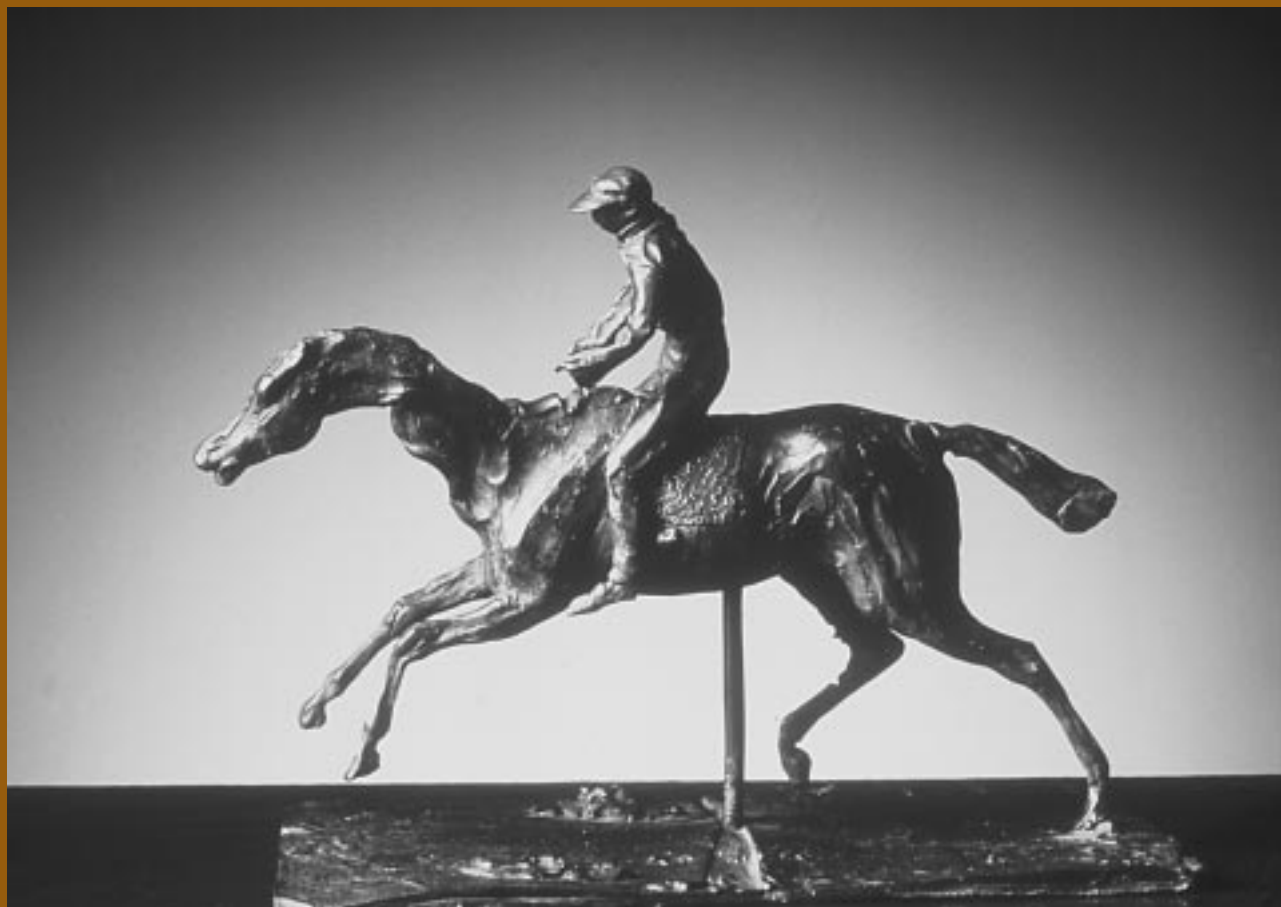
This misunderstanding arose because he disregarded the conventions of physical beauty as conventionally transmitted by art or literature. And, for many viewers, the more a body is naked, the more it should be clothed in convention, the more it should fit a norm, either a perverse or an idealized one; the naked have to wear the uniform of a regiment! Whereas Degas, starting from his amazement, wanted each profile of the particular body he was remembering, or watching, to surprise, to be improbable, for only then would its uniqueness become palpable.



There is a statuette of a masseuse massaging the leg of a reclining woman which I read, in part, as a confession. A confession, not of his failing eyesight, nor of any suppressed need to paw women, but of his fantasy, as an artist, of alleviating by touching—even if the touch was that of a stick of charcoal on tracing paper. Alleviating what? The fatigue to which all flesh is heir.

Many times he stuck additional strips of paper on to his drawings because, master that he was, he lost control of them. The image led him further than he calculated going, led him to the brink, where he momentarily gave way to the other. All his late works of women appear unfinished, abandoned. And, as with the bronze horses, we can see why: at a certain instant the artist disappeared and the model entered. Then he desired no more, and he stopped.

When the model 'entered', the hidden became as present on the paper as the visible. A woman, seen from the back, dries her foot



Degas' most beautiful works are indeed shocking, for they begin and end with the commonplace—with what Wendy Lesser calls 'the dailiness' of life—and always they find there something unpredictable and stark. And in this starkness is a memory of pain or of need.

which is posed on the edge of a bath. Meanwhile the invisible front of her body is also there, known, recognized, by the drawing.

A feature of Degas' late works is how the outlines of bodies and limbs are repeatedly and heavily worked. And the reason is simple; on the



edge (at the brink), everything on the other, invisible, side is crying out to be recognized and the line searches...until the invisible comes in.

Watching the woman standing on one leg and drying her foot, we are happy for what has been recognized and *admitted*. We feel the existent recalling its own Creation, before there was any fatigue, before the first brothel or the first spa, before the solitude of narcissism, at the moment when the constellations were given names. Yes, this is what we sense watching her keeping her balance.

So what did he leave behind, if it wasn't finished masterpieces?

Do we not all dream of being known, known by our backs, legs, buttocks, shoulders, elbows, hair? Not psychologically recognized, not socially acclaimed, not praised, just nakedly known. Known as a child is by its mother.

One might put it like this. Degas left behind something very strange. His name. His name, which, thanks to the example of his drawings, can now be used as a verb. 'Degas me. Know me like that! Recognize me, dear God! Degas me.'

• John Berger

From *The Shape of a Pocket*. Copyright 2001 John Berger, with permission of Random House, Inc.



**Photos:**  
Top left: Degas, Sculpture #62, *Woman Resting Head on One Hand*, 1930s, bronze.  
  
Top left middle: Degas, Sculpture #26, *The Tub*, 1930s, bronze.  
  
Bottom left: Degas, Sculpture #35, *Jockey*, 1930s, bronze.  
  
Bottom right middle: Degas, Sculpture #5, *Dancer 4th Position* 1930s, bronze.  
  
Bottom right: Degas, Sculpture #18, *Grande Arabesque*, 1930s, bronze.

*When one contemplates the work of Degas today in the light of the subsequent development of sculpture...one understands that it is with him that the plastic language of our time begins to take form.*

—Jorge Brest

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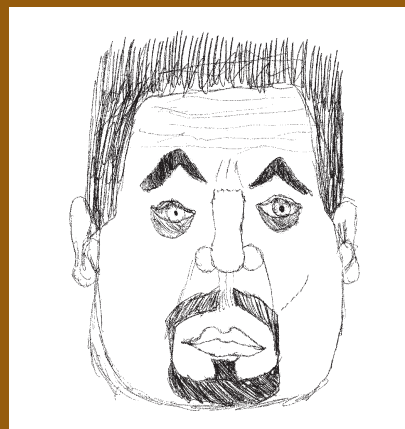
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# STRAIGHT

# AHEAD



Drawing of Dan done by artist  
Hunter Harpole, age ten.

*It is not enough  
to be busy...  
the question is:  
what are we  
busy about?*

—Henry David Thoreau



*Dance Steps on Broadway* bronze cast shoe  
prints inlaid in the sidewalk along Broadway Ave.  
Jack Mackie, Seattle, 1982. Photo Art on File.

This is a busy season at the Commission offices, and I feel fortunate to work with a capable staff handling the current activities and the special projects of our agency. Herewith a sample of what is underway:

- Most of our annual grant and award deadlines have come and gone. Once applications arrive, administrative staff reviews them for completeness and notifies the applicants that they are "checked in" and ready for the panel process. Each category requires a separate panel to evaluate and make recommendations to the Commission regarding the specific grants and awards. Details, details. Still, it bears repeating: the peer panel process embodies the ideals of our jury system—seriousness, fairness, integrity.

- As you can read on pages 8-9 of this issue, the Commission is offering MERGE, six regional conferences in May and June. They are the result of a partnership with Arts Northwest, the Department of Commerce, and local, host arts councils. They will provide professional development opportunities for individuals and organizations, as well as an opportunity to network with arts groups in your area.

- From April 18 to 21, the annual Western States Folklorist Association conference will be held in Boise. We are pleased to be the hosts for this gathering of professionals whose conference includes lectures, workshops, and one day of fieldwork.

- In mid-May, the annual executive directors' forum and trustee board meeting of the Western States Arts Federation will be held in Boise.

- Arrangements are proceeding for the second annual Arts Powered Schools Teacher Training Institute. This year's institute will meet at Albertson College of Idaho June 13 to 18. After last year's successful pilot for two dozen kindergarten-through-sixth-grade teachers, we will double the enrollment opportunities.

- Planning also is underway for the 2004 Governor's Awards in the Arts. Nomination forms for the Awards (five categories) are available on our Web site or from our office upon request. Save the date: A celebration of the arts in the spirit of the United Service Organization (USO) on October 2 at the Warhawk Air Museum in Nampa.

- The Commission is developing a public art statute for the state of Idaho. At present, twenty-five states have such legislation; we expect to draft and introduce our own version in the 2005 legislative session.

We look forward to seeing you at one or more of these professional and cultural events. More important, together with you, we anticipate further expanding artistic opportunities in Idaho.

- Dan Harpole, Executive Director

# COMMISSIONERS



Jeanne Anderson

## are VOLUNTEERS



Harry at basic training, 1951



### Harry Lawless

**Appointed:** 2001, Governor Kempthorne  
**Chair,** Governor's Awards in the Arts 2004  
**Education:** Marquette University  
**Home:** Boise

Harry ("Flawless") Lawless grew up in Augusta, Georgia, finished high school there, served in the Air Force 3½ years, much of it in Korea at a support base for B-26 bombers. With a laugh, he recalls spending enough time as a clerk with a typewriter that he christened his part of the squadron the "Remington [a typewriter brand] Raiders" and adopted the motto: *We don't retreat, we backspace!*

After the war, he earned a B.S. in business administration, then worked as regional advertising manager for Schlitz Brewing, eventually going on to be Ted Turner's general sales manager at WTBS for five years. He moved from Atlanta to Boise, where he purchased a beer and wine distributorship—he was the first wholesaler for Ste. Chapelle Winery, Caldwell. Lawless is the father of three girls and three boys, one of whom is a full-time artist, and another a full-time photographer.

Lat: How did you assimilate an interest in the arts?

I took art appreciation in college, and I did some sketching while in the service—even had a cartoon published in *Stars & Stripes*. I played stringed instruments in high school and played banjo in a Dixieland band in college. So my interest in music goes back to childhood. When I came to Boise, from the first day I was impressed with the talent of musicians here. There's a wealth of wonderful music available in this state. In 1986, I started the Capital City Jazz Band with five or six members. Former Governor Phil Batt played clarinet with us from time to time. For the last couple of years we've played at eight Boise Hawk's baseball games. We play mainly at special events, fundraisers, weddings and funerals, Hyde Park [Boise neighborhood].

Lat: How are plans for this year's Governor's Awards in the Arts going? Any surprises, such as a P-38 Lockheed Lightning Nightfighter or Donnie Rumsfeldt or a P-61 Black Widow or Tommy Hanks?

There's still a heck of a lot of work to do—some of our progress is dependent on the Governor's blessing [smile]. The Warhawk Air Museum in Nampa offers us opportunities for an event unlike any of the others. Sure, we'll have some surprises. For example, we were just offered the loan of a 1939 DeSoto. Don't ask me who will be in it. We have a commitment from the big band at Boise State—the Riverside Jazz Orchestra. We'll have a wooden floor and the old-style dance music from the 1940s. We might well have some celebrities, as the in and out of rumor has it. We're looking for a crowd of about 500. Be there or be...

Lat: Who are your favorite musicians?

There are so many. Louis Armstrong is way up on the list. So are Pete Seeger, Gene Harris—I sat in with him sometimes—the five-string banjo player Bela Fleck.

Lat: If you had a week to spend in any manner, you would...?

I would go to Coeur d'Alene and play golf. I started playing when I was a kid. I chalked the leader board at the Masters when I was in high school, and then as repayment they'd let us play the course after the tournament was over. I just love the game. I had my mother send me a golf club in Korea, but just before it got there, I broke my wrist and never got to use it. After Korea, I played on the base golf team in Florida.

Lat: A city that has impressed you with its public art?

Florence.

Lat: Favorite comedian?

Robin Williams and Jonathan Winters, in that order.

### Jeanne Anderson

**Appointed:** 2001, Governor Kempthorne  
**Owner:** Dark Horse Books  
**Boards:** Former chair and vice chair Teton Arts Council  
**Education:** University of Wyoming  
**Home:** Driggs

Jeanne (pronounced genie) Anderson grew up in Wyoming and earned a B.S. with honors in journalism at the University of Wyoming. Since 1995, she and her husband have owned and managed (as of last month, six days a week instead of seven) the only full-service independent bookstore in the Teton Valley of eastern Idaho. They host readings, booksignings, a book-discussion group, travel club shows, and display and sell the work of local artists—in short, their store is the community's cultural clearinghouse. For three years, Anderson worked as editor of the weekly *Teton Valley News*, where she twice received awards from the Idaho Press Club. She serves indefatigably as a community volunteer and was one of three editors for the Teton Arts Council's anthology, *Spindrift: Stories of Teton Basin*, funded by an ICA/NEA grant. She and Peter live in a log house four miles from their store, surrounded by another 5,000 books.

What are the artistic fortitudes of eastern Idaho?

Independence and strong personalities. There are lots of people here doing creative work without outside support.

What youthful experiences involved you with the arts?

As a fourth-grader, I began playing the flute. My sisters played the saxophone. I was chosen for the All-State Orchestra in my junior year. Music connected me with horizons stretching from Jethro Tull to the London Symphony. I wrote for the school paper, was involved with drama and later, with productions for "Up With People." My parents were travel agents, so I had those opportunities at a formative age. I can't remember a time when I didn't think creativity was important.

Is there an affinity between independent bookstores and the arts?

Absolutely. You have to be creative to survive in this business. You have to think beyond the conventional; I don't just sell books.

Lat: Make A Wish offers you an evening in your bookstore with whom?

Johann Guttenberg. Did he know printing his Bible would begin such a revolution in learning? What would he think now?

Lat: What book would you take with you to the REAL Craters of the Moon?

*The Diving Bell and the Butterfly* by Jean Dominique Bauby. And maybe I could slip in Brooks' *Year of Wonders* [a plague novel], and Stegner's *Angle of Repose* because Mary Hallock Foote moved around a lot and made a difference where she lived, which is important to me.

Your favorite city?

In the U. S., Seattle [where they lived for twelve years, some of it on a sailboat], Chicago, San Francisco; in Europe, Florence, Paris, London, Rome; and smaller ones such as Dublin, Bruges, Nice, Conwy.

Favorite spot in Idaho?

My front porch at sunrise, my back deck at sunset.

What do you do to relax?

My husband says I don't. But I love to cook, hike, travel, and of course, to read.

Lat: You have a motto?

The signs in the center of our bookstore: knowledge, beauty, grace, truth—these are the things you get from art, books, from each other, that you can leave to others as well.



# BEAR RIVER

## HERITAGE AREA:

a report from the field

Top: Mary Meiners, Lund, is a prolific artist, making quilts, rugs, embroidered and crocheted pieces for family and friends.



to identify the region's unique natural and cultural assets and broadcast them to the wider world.

The foundation of this initiative is fieldwork by folklorists and others to locate and document the stories, traditions, and cultural assets of the people who live and work in the watershed of the Bear River. So far we have met saddlemakers, rawhide braiders and bootmakers, lots of quilters and crocheters, and people with expansive flower and vegetable gardens, folks who organize rodeos and pancake

Folklorists Elaine Thatcher of Utah State University and Andrea Graham of Pocatello are leading the fieldwork team, which also includes students from Idaho State and Utah State Universities. The Southeast Idaho Council of Governments also has provided support; funding has come from the National Endowment for the Arts, and the NEA—U. S. Forest Service Arts and Rural Community Assistance Initiative.

For more information and to download a 48-page color booklet on the Heritage Area: [www.bearriverheritage.com](http://www.bearriverheritage.com)

• Andrea Graham



**Photos:**  
Top: Last Chance Canal near Grace runs in an aqueduct over the Bear River. Canals are integral to the agricultural landscape of southeast Idaho.

Bottom: Sorting potatoes in October is part of the seasonal round for the seed potato growers of Grace.

"I do it because I have this agricultural disease," says Daryl Woolstenhulme, explaining why he harvests his 80 acres of hay near Montpelier with draft horses. Machinery is expensive, and while the horses feed themselves, he really needs no other motivation than "It works, and I enjoy it."

Woolstenhulme is just one of the people who make southeast Idaho a unique community with strong ties to the land and its heritage. It's a quiet corner of the state, settled early and worked steadily. Idaho's Bear Lake, Caribou, Franklin, and Oneida Counties are part of the nascent Bear River Heritage Area, which also includes Rich, Cache, and Box Elder Counties in northern Utah. Through this project, begun about four years ago by the Bear River Association of Governments in Logan, Utah, a coalition of local governments, economic development and tourism agencies, local businesses, educational institutions, and cultural and historical organizations are working together

breakfasts and county fairs, tellers of local legends and keepers of local landmarks. We have admired old stone houses, huge arc-roofed barns, intricate Shoshone beadwork, irrigation canals in aqueducts running above rivers, herds of sheep grazing in the mountains, chain-saw carved bears, rows of canned goods at county fairs, and countless parades. And we have tasted Bear Lake raspberry shakes, Indian tacos, Brigham City peaches, Idaho potatoes, fried scones, homemade tortillas, Bluebird candies, and fresh venison. All these things and more make up the world of the Bear River.

The results of this research will be used to develop a Web site and printed guides about the region focusing on the unique aspects of the local landscape and culture. Eventually, interactive maps of historic sites and natural features will be combined with itineraries of events and heritage businesses in order that visitors (and locals) can spend more time there and really get to know the area.

# NOBODY TALKS

## about THE FLOOD ANYMORE art saves history in Lava Springs



Mural Artist, Lava Elementary, Fall 2003



Student sketch for mural.



Portneuf flood, 1962.

The idea first came to clay artist Cathy Sher during an assembly at Lava Elementary School in January 2000. As Lava's artist in residence, Sher was beginning a mural project. The central theme of the project would be the Portneuf River, flowing through the center of the town of Lava Hot Springs, Idaho.

During this assembly, Kevin Koester, a local rancher and representative from his soil conservation district, explained water runoff and drainage systems of the Portneuf. At one point he referred to the "Flood of '62." Students began murmuring, "Flood? What flood?"

Sher remembered when she and her brother first moved to town everyone was talking about the flood. Now, twenty years later, no one mentioned it. A piece of Lava's civic memory was evaporating. She instantly knew she had a topic for a mural. Soon after the completion of the Portneuf project, along with her community volunteer coordinator, Karen Hobson, she carried their idea to Rick Nielson and the Lava Elementary School faculty. They discussed integrating the project with the ecology, history, and elementary science studies.

As an artist, Sher firmly believes students must have an information framework before beginning an arts project. Strong visual images require research and thought. Most images are connected with a more expansive concept of history or culture.

Sher encourages students to thoroughly investigate a topic and then use the results of their research to develop as visual interpretation. Every student has an imagination; nonetheless, an artist in residence has to "jump start" the creative process with her technical skills and her own understanding.

During that spring and summer, Cathy and Karen planned with the teachers and other local residents. They examined their resources and selected significant activities for the classroom that provided a dynamic retelling of the "Flood of '62."

The most important resources were community members who had "flood stories," coupled with the South Bannock County Museum in Lava Hot Springs. Ruth Ann Olson, museum director, began extracting flood files and photos from the archives. Suzy and Don Fagnant, museum docents who had been active in the actual flood, prepared an assembly for elementary students.

In October 2000, AIE storyteller Colen Sweeten of Malad was invited to begin the residency. Besides telling stories, he explained the importance of gathering and perpetuating life stories, the relevance of storytelling as a means of providing insight into community life and history.

Pocatello visual artist Margo Proksa worked with the students to create storytelling chairs for each classroom. Found objects, paint and fabrics were collected by the students collaborating in the construction. These chairs then provided the staging area for guests and their stories.

The Museum presented an assembly complete with photographs, maps, and old newspaper clippings. Film of the flood was shown in the classes, documenting the fury and devastation. Now curious about the disaster, several students visited the museum to learn more about it.

Lava mayor Ray Bailey and his wife visited classes and shared their experiences, relating vivid narratives about a helicopter hovering over the town to rescue the sick and drop food to residents. Ray, a retired Utah Power and Light crew leader, retold the story of crews blasting out the bridge that was impeding the river flow, thereby saving Main Street. Students learned first hand of their community working together to save lives, buildings, and the town.

Students and teachers ask questions. What happened to the Portneuf River in 1962? In homes, coffee shops, and local cafes, the stories began to reappear. Everyone was talking about the floodwaters. Family accounts were rediscovered; albums were shared. Soon it became obvious that if students had no connection to the flood, a family history would be invented. Everyone wanted to be a part of Lava's history.

Mural construction began in February. Parent volunteers worked with Sher to roll out clay slabs. Each grade identified an important aspect of the disaster as its focus. Each student then contributed his or her own creativity.

For almost all of the students, this was their second mural. Experience was evident in their understanding of the process. Preliminary sketches, tile making, and glazing were acknowledged necessary steps. Armed with history, Lava Elementary students let their ideas flow.

• Anna Marie Boles

Every other year, artists interested in working in schools and communities may apply to be included in the on-line Idaho Arts Education Artist Roster. This year's deadline is June 4, 2004. Details pg. 16.

# MERGE (mûrj) v.

## ♀ | COMBINE OR UNITE

[Latin *mergere*, to plunge]

The Idaho Commission on the Arts, in partnership with Arts Northwest and the Idaho Department of Commerce, presents *MERGE: Idaho's Regional Conferences on the Arts*.

These day-long conferences for artists and arts organizations will be held in six locations during May and June, 2004. Each conference will begin at 8:30 a.m. (preceded by check-in and continental breakfast beginning 7:30 a.m.) and continue until 5:00 p.m. Attendees also are invited to a casual network gathering after the workshops, except for Idaho Falls, where it will occur the night before in conjunction with the Snake River Concert. We hope to see you at the *MERGE* nearest you.

### **Toward a Civic Art** (Keynote)

As diverse and complex as they are, Idaho's communities can share many strategies for the inclusion of public arts as a defining civic tool that places artists into community planning and construction decisions. How can artists help necessary community enhancements become artful assets? What considerations must we give to new venues for public arts, new partners, and funding approaches within available resources? How do we transition from public art to civic art?

For twenty-eight years Jack Mackie has participated in major urban redevelopment and new construction projects involving public arts, serving as a project artist, design team artist, and as a commissioned artist for a variety of organizations throughout the country. Tracks are available for arts organizations and for artists.

### **WORKSHOPS FOR ARTS ORGANIZATIONS**

#### **On Board or Over-board**

Learn the basics of what it means to be a nonprofit board member. What are your legal responsibilities? What role should you play in planning, fund-raising, or events? How should new board members be recruited and what can you do to bring them up to speed? How can you let problem board members leave gracefully? How do you keep board meetings on track and on time? Answers to these questions and other strategies for orienting, educating, and motivating board members will be covered.



Led by Delta Smith, who is community development director for the Idaho Commission on the Arts, providing training and advice for arts organizations and community leaders on topics such as strategic planning, fund-raising, and board development. She has a master's degree in arts administration and formerly was the executive director of an arts council in rural eastern Oregon.

#### **What is Your Audience Doing Tonight?**

I am your potential attendee. Talk to me! Why should I attend your event? Is your activity unique, exciting, interesting, and original? Can I afford the performance? Is it suitable for my family? Why should I buy a season ticket? Is your season ticket flexible? Is your facility clean, convenient, comfortable, and accessible?

There are no magic solutions for audience development or retention. An inordinate amount of hard work is necessary. Do you really know your community? Have the demographics shifted? What are resident recreational and entertainment choices? Now, can you sell me a ticket and encourage me to be a long-term supporter of your organization?

This session is led by Stephen Elliott, manager of the Theatre at Meydenbauer in Bellevue, Washington. Since he began in 2000, the Theatre has seen an attendance increase of 26%, as well as a 21% increase in the number of annual performances, and a revenue increase of 71%. He is responsible for marketing the Theatre to the Greater Puget Sound region and for ensuring an adequate audience.

#### **Traveling for Culture**

Mass marketing is giving way to one-on-one marketing with travel tailored to the interests of the individual consumer. A growing number of visitors are special interest travelers who rank the arts, heritage, and other cultural activities as among the top five reasons for traveling. Find out about the cultural tourist, Idaho's efforts to promote tourism, and how arts agencies can be key players in supporting and leading cultural tourism initiatives.

This session is led by staff from the Idaho Department of Commerce, Division of Tourism Development. Its goal is building Idaho's economy by increasing visitor expenditures throughout the state. The Division's activities are funded by a 2% lodging tax paid by travelers and collected by hotel, motel, and private campground owners.

#### **Feedback**

Now it's your turn to talk! Listen to a brief update on the Idaho Commission on the Arts regional initiatives, then participate in a discussion addressing questions such as: What are the needs and issues facing the arts in your region? What can the Idaho Commission on the Arts do differently to serve your organization better? If money was no object, what region-wide efforts might be undertaken to support the arts? We want to hear from you. Please join in.



WORKSHOPS FOR ARTISTS

Artist in the School! How to get booked in the schools and what to do when you get there.

What is the school market and why is it important? Who hires artists for the schools? What does an artist do in the school? Find out the answers to these questions, along with strategies for communication and scheduling with the school, how and why to create a study guide, and tips for working with state academic learning requirements.

Since 1986 Rod Molzahn has been performing and teaching in schools throughout the United States and Canada. He has been selected for the artist in residence rosters for the Washington and Oregon State Arts Commissions and for Art Starts in the Schools in British Columbia.

Artists Mean Business

Too many artists wait to be discovered, but most are not. Artists have a phenomenal ability to create provocative expressions about our surrounding world—valuable contributions to society. But in the contemporary market, even the most distinguished art requires blending creativity with business skills.

This workshop offers insights for visual, craft, and performing artists. We will explore the general principles of writing a grant proposal, presentation methods, and effective business skills.

Barbara Robinson, artist services director for the Idaho Commission on the Arts, has worked for the Commission for over eleven years. She received her degree from Boise State University and has experience working with art museums, film festivals, gallery owners, and the Department of Commerce. She is currently working on the process for establishing a public art program in Idaho.

From White Walls to Sidewalk Grays

This session surveys how artists work in the public sector on infrastructure design as problem solvers, instigators, and innovators. Questions will include: distinctions between art-in-public-places, public art, and the art of making places public; how to understand site and context; and how to get started.

For almost thirty years, Jack Mackie has served as a project artist, design team artist, and as a commissioned artist for a variety of organizations throughout the country, and he has participated in major urban redevelopment and new construction projects involving public arts.

To Register:

Send your name, organization name (if applicable), address, phone, e-mail, and registration fee to the local arts agency closest to your preferred location. Registration is \$25 per person for the full day (includes lunch). For \$15 per person, a keynote-luncheon only option is available. **Please indicate whether you will be attending the arts organizations or artists workshop track.** Deadline for registrations is one week prior to the date of the conference at your preferred location.

Dates and Locations

**May 19 - Moscow**  
University Inn & Conference Center  
1516 Pullman Rd, Moscow  
Send registration to:  
Moscow Arts Commission  
PO Box 9203  
Moscow, ID 83843

**May 21 - Sandpoint**  
Best Western Edgewater Resort  
56 Bridge Street, Sandpoint  
Send registration to:  
Pend Oreille Arts Council  
PO Box 1694  
Sandpoint, ID 83864

**June 7 - Twin Falls**  
Vera C. O'Leary Junior High School  
2350 Elizabeth Blvd., Twin Falls  
Send registration to:  
Magic Valley Arts Council  
PO Box 1158  
Twin Falls, ID 83303

**June 9 - Hailey**  
The Blaine County Community Campus  
1050 Fox Acres Rd., Hailey  
Send registration to:  
Wood River Arts Alliance  
PO Box 4030  
Ketchum, ID 83340

**June 11 - McCall**  
American Legions Hall  
216 E. Park St., McCall  
Send registration to:  
McCall Arts & Humanities Council  
PO Box 1391  
McCall, ID 83638

**June 23 - Idaho Falls**  
Willard Arts Center  
450 A Street, Idaho Falls  
Send registration to:  
Idaho Falls Arts Council  
498 A Street  
Idaho Falls, ID 83402

Special thanks to these sponsors and partners for helping to present MERGE:

National Endowment for the Arts  
Arts Northwest  
Idaho Dept. of Commerce  
Arts for Idaho  
Moscow Arts Commission  
Pend Oreille Arts Council  
Magic Valley Arts Council  
Wood River Arts Alliance  
McCall Arts & Humanities Council  
Idaho Falls Arts Council  
Timber Stand Gallery, Sandpoint  
Best Western Edgewater Resort, Sandpoint  
College of Southern Idaho, Ketchum  
The Sun Valley Center for the Arts  
Full Moon Gallery of Fine Art, Twin Falls  
Downtown Idaho Falls Rotary Club

# A WRITER IS S O M E B O D Y

for whom writing is more difficult than it is for other people.

— Thomas Mann

Three distinguished writers—who have obviously surmounted the difficulties—have agreed to serve next month as the literature panelists for the 2005 Fellowship and Writer-in-Residence awards from the Idaho Commission on the Arts.

Poet **Linda Bierds**, who spent her early years in Alaska, now lives on Bainbridge Island, Washington, and directs the Creative Writing Department at the University of Washington—where she earned her B.A. and M.A. and subsequently was honored with the Distinguished Teaching Award. In awarding her a 1998 MacArthur Foundation “genius grant” for her poetry, the Foundation praised her as “a poet whose attention to historical detail and to narratives of lyric description sets her apart from the prevailing contemporary style.” Her first collection, ***Flights of the Harvest-Mare***, was published by Ahsahta Press; five more collections have followed. *The Profile Makers* received the Washington State Governor’s Writers Award in 1998. Bierds has been the recipient of an NEA Creative Writing Fellowship, Guggenheim

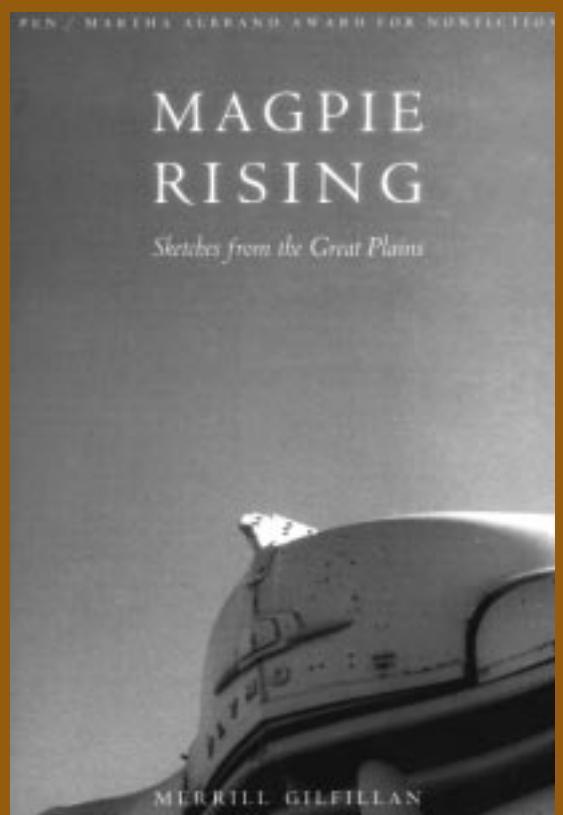
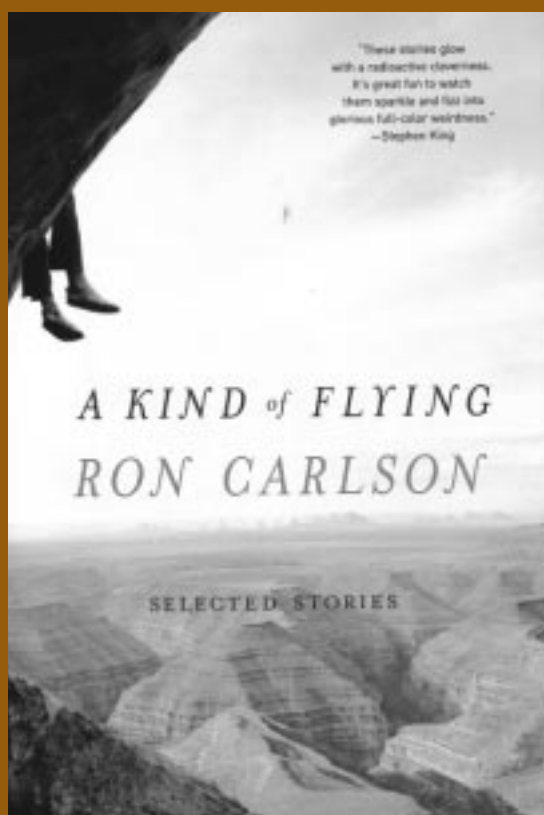
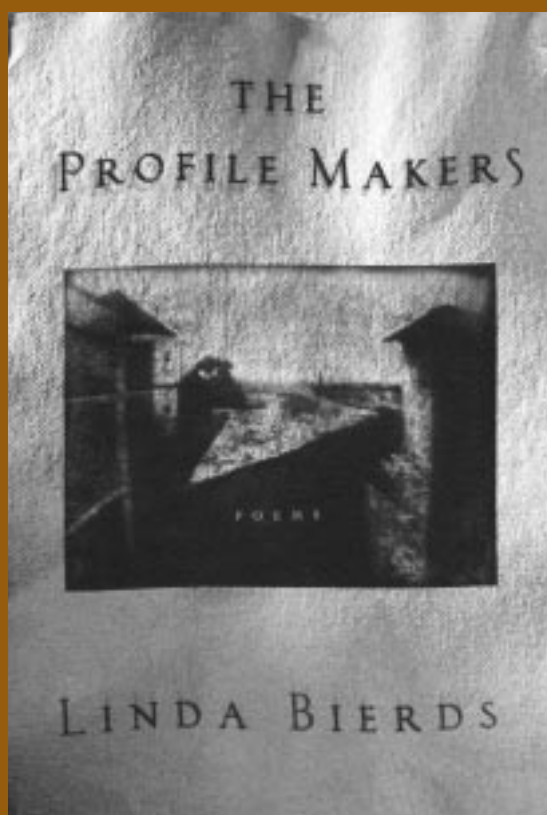
Fellowship, Ingram Merrill Foundation Fellowship, and Pushcart Prize. She serves on the board of directors for Copper Canyon Press.

**Ron Carlson**, raised in Salt Lake City, is author of eight works of fiction. His short story collection, ***The Hotel Eden***, was a *New York Times* Notable Book and *Los Angeles Times* Best Book of the Year. Some of his stories, much anthologized, have recently been collected in ***A Kind of Flying***. His latest novel, ***The Speed of Light***, is his first for young readers. Carlson is professor of English and teaches creative writing at Arizona State University. He bats right and throws right; had a childhood ambition to “buy an old jeep, get some maps, and head out”; regards Dutch John, Utah, as his favorite city; and (take heart all you Fellowship applicants) lives his motto: “Make Haste to be Kind.”

**Merrill Gilfillan** is an honors graduate in English from the University of Michigan and holds an MFA in poetry from Iowa Writers Workshop. His nine books range from poetry to short stories to

creative nonfiction. ***Magpie Rising*** won the PEN Award for nonfiction (judges: Donald Barthelme and Annie Dillard); ***Chokecherry Places*** (essays) won the Western States Book Award. Jim Harrison was so enthusiastic about ***Burnt House to Paw Paw*** that he bought more than twenty copies for friends, saying “...Gilfillan fits right in at the highest level of the writer’s art.” His most recent book, ***Rivers and Birds***, is a collection of essays reflecting on the “essence of birds in the human landscape.” Merrill, who lived in New York for eight years, now freelance edits from his residence in Boulder, Colorado.

Saturday, **April 10, 7:00-8:30 p.m.**, these writers will give a combined reading in the Jean B. Wilson Room at the Log Cabin Literary Center in Boise. Together, they should weave a memorable evening. Free tickets are available at the Log Cabin Literary Center.





# AFTER

## the COYOTE'S s o n g

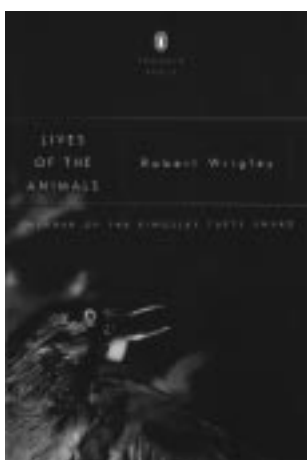
Now night is clearly darker than before  
and smells more still, its star wick trimmed  
audibly down. Now all rodents are emboldened,  
all owls through their talons knowing,  
down the limb-bones and capillary fretwork  
of roots and holes, that every living thing's  
about to bolt,

even the tiny dumb animal  
of my sleep, having for how many hours now  
covered under the rock of possible dreams—  
look, there it goes, a whip of tail  
running for its life, and the owl soars up  
as silent on its nightmare wings as sleep's breath is  
to the sleeper.



# QUIET N I G H T

The bat's opened thorax blips  
—that's its heart  
beating, says the boy—and its mouth bites  
at the air, and the cat  
that brought it down sits two steps below  
and preens, while the pale cone  
shed by the porch light makes and remakes itself  
with the shadows of miller, moth, and midge.  
Listen, the darkness just under the stars  
is threaded with passings:  
nighthawks and goatsuckers, the sleepy respirations of the forest,  
and the owl that asks first for a name,  
then it leaves its spar  
and spreads a silence  
so vast and immobile  
you can hear whole migrations inside it,  
the swoons, the plummets, the bland ascensions  
of souls.



• Robert Wrigley, Moscow, who teaches in the MFA program at the University of Idaho, is a former Idaho Writer in Residence, a Guggenheim Fellow, and recipient of the 2000 Kingsley Tufts Poetry Award. This poem is from his sixth collection, *Lives of the Animals*, published by Penguin Books in 2003.

# FERRY BOAT WRECK

— Arthur Dove, 1931

I have spent all day with the silver disc of the barn owl's face  
embedded in my thoughts & my beloved under general  
anesthesia, his whole form etherized, calcite laddering  
his spine, strange thorns in the distinct cave of him. I wring  
my hands, silly spinster-ish fret motion, I say shoo but still  
the owl's trembly face luminescent or opalescent & by all  
reckoning grave. I have never been to Long Island Sound  
or any other place where boats reduce to timber, though I have  
touched both coasts & so covet fog, more amorphous  
than the owl's mercurial pallor & wholly without envy of form,  
disc, moon, coin, bowl, ladle, saucer, lid, or the body's  
warm terra firma containered so that it can lie on top of you,  
for instance, or move about the kitchen opening packages  
of flour or Irish tea. Ferries have no business tossed, slammed  
like bracken, matchsticked & rendered back to bones of wood  
in green-gray, in blue, in splinter, silver, splayed hull, thorn.



• Kerri Webster, Boise, received one of four National Chapbook Fellowships (two national, two from New York) in 2003 from The Poetry Society of America. Her manuscript, *Rowing Through Fog*, was selected by poet Carl Phillips and published by The Poetry Society of America. She teaches in the Writers in the Schools program.

Bill Smith and Ted Macklin performing at the Sweetwater Saloon in the old Hiawatha Hotel, Halley



# TALENT

**is** WHAT YOU POSSESS;  
genius is what possesses you.

Last November I attended the Northwest Booking Conference. As the Artist Services Director I am responsible for assisting visual artists as well as performing and media artists. Since my background is in visual arts, I am always striving to learn more about the other art forms. I was present at every daytime showcase and treated to an vast array of performances from clowns to singers to dancers to a knife-throwing cowboy.

In addition to the showcases, there were workshops. At the "Presenting Yourself as an Artist: The Whole Package," a barefoot actor with over fifty years experience in theater, Robert Greenwood from Sun Ergos, A Company of Theatre and Dance (based in Alberta, Canada), stood in front of the group and talked candidly about the best ways for performing artists to present themselves. The similarities between what he said about how dancers, actors, and musicians should present themselves, and those who work in the visual arts surprised me. He generously agreed to let me share this information with the readers of *latitudes*.

## Some Nuts and Bolts Advice

All artists need to be aware of their image. The slightest detail has the potential to ward off a presenter, lose a booking, or make an audience member uncomfortable. Once performers become particularly aware of how they look and sound, they will then become more professional in the way they compete in the arts marketplace.

Don't let attitude, ego, or fear get in your way and remember that you are not the product, the audience is. Every time you appear in public, regardless of where it is, present yourself at the highest level—no matter what. Behave like a performer and exhibit energy, energy, energy.

When it comes to marketing materials, put yourself in the presenter's shoes. Keep it simple and tie everything together. All your marketing tools should have a consistent look. This includes your Web site, press kit, posters, CD covers, photographs, flyers—everything. Create a logo or symbol that you use on all your materials. Answer the basic press questions about yourself: who, what, where, when, and why; and always have a couple of good quality black and white or color photographs on hand. A one-page summary of what you do is quite helpful. In addition, you might want to create packets of materials geared to your target audience (corporations, schools, festivals). Keep the promo pack thin, no one wants to wade through pages and pages of articles, bio's, and so on. Some performers are even using CD's and creating electronic press packets.

If you have a display booth, cut through the clutter and keep it clean and simple. Presenters will not take the time to read a lengthy narrative. Use attention-getting devices that are in keeping with your "look." Check out other presenters' booths and evaluate the aspects that work and don't work for you.

Ask yourself, "What do I look like?" and "How can I achieve the effect I want?" Be aware of everything—from top to toe, because the devil



Denise Simone in *Shirley Valentine*, 2003. Company of Fools.

is in the details. Scrutinize your costume, clothing, lighting, atmosphere, sound, set, everything...

Either videotape yourself or have someone who knows what they are looking for evaluate you. Your "appearance" must be related to what you do.

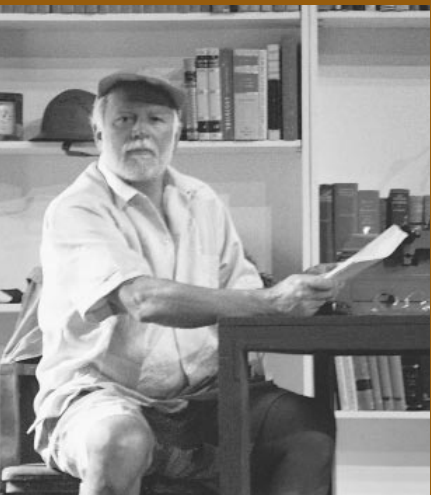
When on stage make sure you are lit from behind or with a low sidelight. This shows dimension and is more flattering. Don't wear white, you will glow in the dark; or jewelry, or anything else that will distract the audience. (You do not want someone sitting through the entire performance watching your socks.) Avoid primary colors; they are hard on the eyes and difficult to light. Make sure garments are from the same dye lot. Black pants and a black jacket may not match under the lights.

After you have been hired, get a contract. If things are not as they were presented to you—maybe the tech sheet was ignored—this will help protect you. Instead of arguing with the promoter you can just say, "This is a breach of contract." Simple, yet effective.

When you are given a time limit for a performance (the showcases at the booking conference were twelve minutes for example) never take the full time—allow some wiggle room and never, ever complain or make excuses in front of the audience. Most important, if it isn't right STOP, explain what is going on, fix it, and proceed. You will lose your audience quickly if the sound is too low, the lights too dim, the amplifiers humming.

Bob's final advice: Enjoy yourself! Commit yourself to excellence! Leave a legacy—the art itself.

• Barbara Robinson, Artist Services Director



David Blampied as Ernest Hemingway in New Theatre Company's production of *Papa*. Andrea White photo.



Claudia McCain as Vivian Bearing in New Theatre Company's production of Pulitzer-Prize Winner *Wit*. Kevin Syms photo.



Craig J. Green, jazz guitarist. Dennis Hammond photo.



Peggy Letterly Gunnerson, a local sculptor, will be exhibiting at the Eagle Rock Art Museum from July 21 to Sept. 19. Ron Paarmann photo.



# PUBLIC

# GALLERIES

## c u r r e n t s h o w s

*The term collection fairly well defines a European museum. One could define the American museum as an institution that uses its collections for a specific end: to raise the general public's level of culture and knowledge; it does not serve the interest of a particular class or group.*

– Vail Coleman

**Boise State University Visual Arts Center** exhibits artwork in Gallery 1 (Liberal Arts Building) and Gallery 2 (Hemingway Center). Until April 16, see MFA thesis exhibitions (titles TBA) featuring Matt Laurance and Brendon Farley. From April 23 to May 5, the *Bachelor of Fine Arts Thesis Exhibitions* will be in showing in both galleries, 208/426-3994.

The **Boise State University Student Union Gallery** exhibits the work of regional and local artists, 208/426-4995.

Until May 23, **Boise Art Museum** will show *Thin Skin: The Fickle Nature of Bubbles, Spheres, & Inflatable Structures*, that brings together some of the most fascinating contemporary artists and their recent work with malleable, inflatable materials. *Thin Skin* features a selection of humorous and seductive works in sculpture, photography, installations, and video projections. Viewers will be astounded by these literally and metaphorically thin-skinned works. From June 19 to September 18, *Degas in Bronze: The Complete Sculptures*, 73 of his sculptures. These works are from the collection of the Museu de Arte de São Paulo, Brazil—one of only four complete sets of bronzes cast from the artist's wax and clay models of his celebrated bathers, horses, and dancers, 208/345-8330, [www.boiseartmuseum.org](http://www.boiseartmuseum.org).

The **Willard Arts Center's Carr Gallery** in **Idaho Falls** exhibits the work of local and regional artists. Until May 11, see the contemporary watercolors of Willamarie Huelskamp, 208/522-0471 ex. 102, [www.idafallsarts.org/galleries/html](http://www.idafallsarts.org/galleries/html).

**Eagle Rock Art Museum** in **Idaho Falls** will show the work of regional artists in *Drawing, the Essential Art* from March 3 through April 11. From April 15 to May 16, enjoy the *Eagle Rock Art Guild's 55th Annual Spring Show*, then from May 19 to July 18, see *Eddie 'n Betty*, a retrospective of the careers of local arts educators Ed Schroeder and Betty Anderson, 208/524-7777, [www.idafallsarts.org/galleries/html](http://www.idafallsarts.org/galleries/html).

The **Lewis-Clark Center for Arts and History** in **Lewiston** will feature the *2004 Juried Dogwood Exhibition* from April 2 to 22. Then from April 30 through May 14, see the *LCSC Fine and Graphic Arts Student Exhibition*, 208/792-2243, [www.artsandhistory.org](http://www.artsandhistory.org).

From March 5 to April 3, the **Prichard Art Gallery** at the University of Idaho, College of Art and Architecture in **Moscow** will present *Traces and Origins II*, a retrospective of work by George Wray. Emeritus faculty member of the Department of Art and Design at the University of Idaho, Wray is an artist whose work has evolved over 35 years. Forms have alternated between two dimensions and three dimensions, but the consistent element in his work has been the use of light, in particular neon. In the loft space of the gallery, Idaho artist Anna Marie Boles will present her drawings and fabricated constructions, 208/885-3586.

The **Ridenbaugh Gallery** at the University of Idaho in **Moscow** exhibits artwork of faculty, students, and regional shows, 208/885-3586.

**Third Street Gallery** in **Moscow**. From March 5 through April 16, see *Idaho Paints Idaho*, which features the 2003 winners of the Idaho Foundation for Parks and Lands Art Competition. From April 23 to June 4, the *Spirit of the Tree: An Exhibition of Northwest Contemporary Woodturning*, will be featured. Moscow Arts Commission, 208/883-7036.

Until April 15, **The Friesen Art Galleries** of the **Northwest Nazarene University** Brandt Center in **Nampa** will show *Jonathan Puls: By Way of Introduction*; recent paintings and drawings by a new member of NNU's faculty. Puls attempts to merge aspects of his immediate experience with sacred narratives and themes. In addition, see *Erica Ryan: New Paintings*—work dealing with feminine identity and the roles constructed for women in contemporary life. From April 23 to May 15, the work of graduating students will be on display. The gallery is closed for the summer. 208/467-8398.

**Rosenthal Gallery** at **Albertson College of Idaho** in **Caldwell** features *Ceramics and Mixed-Media Work*, a two-person show of work by Jim Budde and Nancy Quinn, until April 23; from May 9-29, the *Albertson College Senior Art Students Exhibition* will be on display. Individual tours are available, 208/467-8398.

The Pond Student Union at **Idaho State University** in **Pocatello** includes the **Transition** and **Minds Eye** galleries. The ASISU Program Board provides these galleries with a variety of shows that have been host to major touring art shows, as well as ISU student art displays. The Transition gallery provides a display space for a wide range of media. The Minds Eye gallery hosts smaller, more intimate shows. For show dates and gallery hours visit the ASISU Program Board Web site at [www.isu.edu/union/gallery/index.shtml](http://www.isu.edu/union/gallery/index.shtml).

Through May 14, **The Sun Valley Center for the Arts** presents *Sound of Place/Place of Sound*. In the second half of the 20<sup>th</sup> century, John Cage revolutionized the concepts of sound, music, and art by stating that all sound is music therefore all sound is art—the sound of rain against the window pane, car horns, the purr of a cat, a sneeze, even silence. This exhibition introduces Sound Art as an important and complex genre. Visitors will be able to learn about the history of Sound Art through an interactive jukebox radio show developed by music critic and sound curator Kenneth Goldsmith. His lively program will guide listeners through diverse examples of noise art, musique concrete, sound poetry, surrealism, minimalism, acoustic ecology, and more. Drawings by Max Neuhaus, known for his sound works created by the interaction of sound and a specific site, are included in the display. From June 9 to July 21, see an exhibition of furniture by George Nakashima, recognized throughout the world as a master craftsman and innovative designer. 208/726-9491, [www.sunvalleycenter.org](http://www.sunvalleycenter.org).

From April 13 through May 29, the **College of Southern Idaho Jean B. King Gallery** at the Herrett Center in **Twin Falls** will host the *Annual Exhibition of Artwork by CSI Art Students*, an exhibition of artwork in a variety of media. From June 15 to July 24, see *Wooden Boxes by Master Craftsmen* (working title). Herrett Center's Web site, [www.csi.cc.id.us](http://www.csi.cc.id.us).

**Full Moon Gallery of Fine Art & Contemporary Craft** in **Twin Falls**. Artists will have new artwork on display April 2 through June 12. *The Magic of Water*, a centennial celebration show with works by local artists, explores the importance of water in the creation of Twin Falls. From June 18 to July 31, Galeria Pequena features *Potatoes Are Our Life*, a Twin Falls Centennial art show. Local artists celebrate the venerable potato and its significance to life in south central Idaho. Magic Valley Arts Council, 208/734-ARTS.

# QUICKFUNDS



Stephen Fisher, Ewer, stoneware, 10 x 7 x 7".

## RECIPIENTS

FY2004, Round 3

Surel Mitchell, *Myth of I and O*, acrylic on canvas, 41 x 31".



Randall Miller, *Mountain Home Mural*, 25 x 25', 2003.



Jim Budde, *Rushmore*, ceramic, 21 x 21 x 13".



### BOISE

**\$638** to **Eve-Marie Bergren** to work with a master bookmaker to bind and case ten original art books.

**\$980** to **Karen Bubb** to be part of a cultural exchange with China, and to document, through slides and drawings, encaustic work based on the trip to be exhibited at the Stewart Gallery.

**\$378** to **James Budde** to attend 15th Annual California Conference for the Advancement of Ceramic Art.

**\$930** to **Kathleen Kenison** to create a body of graphite and photography, large format artwork that will be shared with students at a Boise school.

**\$500** to **Kathleen Keys** to attend and deliver three presentations at the National Association of Art Education convention in Colorado.

**\$343** to **Mhari Wilson-McLaughlin** to attend the Finis Jhung Teachers' Training Workshop in California.

**\$1,000** to **Boise School District** Work & Learn for projects that use artists to work with at-risk students.

### BUHL

**\$990** to **Buhl Arts Council** to sponsor a series of four performing arts events for 2004 summer season.

### CALDWELL

**\$980** to **Jeanette Callsen** to study with Eva Castellanoz to learn the traditions and create ceremonial objects for traditional Mexican weddings.

**\$450** to **Stephen Fisher** to participate in a two-week residency at Watershed Center for Ceramic Arts in Maine.

### CLARK FORK

**\$465** to **Renee D'Aoust** to attend rehearsals and presentations of her one-act play by Food For Thought Productions at the National Arts Club in New York City.

### GARDEN CITY

**\$990** to **Surel Mitchell** to frame and ship two large paintings for a Very Special Arts exhibit in Washington, D.C., where she will discuss her process and artwork.

### IDAHO FALLS

**\$455** to **James Dahlgran** to attend conducting and composing workshops at the American Guild of English Handbell Ringers in Virginia.

**\$1,000** to **Idaho Falls Arts Council** for a musical concert to celebrate the launch of the new Idaho Falls Cultural District.

**\$1,000** to **Idaho Falls Youth Center** for a summer Storyteller Camp, grades 3 through 12.

### MOUNTAIN HOME

**\$880** to **Randall Miller** to create an outdoor mural in downtown Mountain Home.

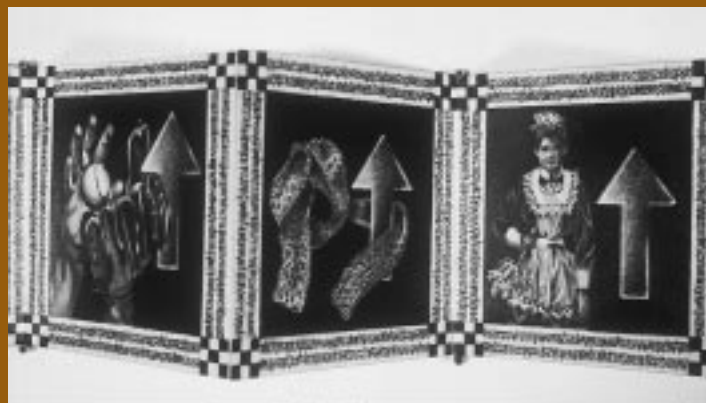
**\$980** to **Mountain Home Arts Council** to restore a 20-year-old mural that represents the Basque culture. Community participation includes the local high school Basque club.

### NAMPA

**\$350** to **Glenda Connolly** to attend the 2004 National Art Education Association convention in Colorado.

### TWIN FALLS

**\$910** to **Susan Waters** to sponsor a Molière play for middle and high school students in French and drama.



Kathleen Kenison, *Let Her Up*, graphite on paper, 6 x 4".





# ARTS POSSIBILITIES

The Idaho Commission on the Arts does not endorse any of the listings published in this newsletter. They are collected from a variety of sources, and artists are advised to contact organizations directly for a prospectus or other information before entering a competition. Most competitions charge a fee to offset exhibition costs and for cash awards, but excessive fees for an entry should be questioned. Some organizations request a self-addressed stamped envelope (SASE) with a request for information. Read the prospectus carefully and be selective. Please report any problems concerning competitions to our office. If your organization would like an opportunity listed in *Latitudes*, fax a brief description to Barbara Robinson at 208/334-2488, or e-mail [brgarrett@ica.state.id.us](mailto:brgarrett@ica.state.id.us).

## VISUAL ARTS

### Deadline: April 9

**Boise State University Student Union and Activities** calls artists for a statewide juried art exhibition, *Voice and Visions*, to be held from May 31-July 30. Open to artists residing in Idaho. Awards from \$50 to \$200. 15% commission. 208/426-1223; <http://union.boisestate.edu>.

### Deadline: April 10

The **Hailey Chamber of Commerce** announces a T-shirt design competition for the 19th Annual Springfest celebrated in Hailey, May 29-30. The theme is spring fever in the Wood River Valley. Designs must be submitted as electronically reproducible as well as a hard copy. A Grand Prize will be awarded to the winner. Deliver designs to The Chamber, 15 W. Carbonate St. or send to P.O. Box 100, Hailey, Idaho 83333. Tom Smith, 208/788-2700; [tom@haileyidaho.com](mailto:tom@haileyidaho.com).

### Deadline: April 23

**Watermark 2004**, Works on Paper International Juried Exhibition, May 24-July 2. Cash awards of up to \$500. Entry fee: \$25 for up to 5 works. Studio 107, P.O. Box 2265, Whiteville, NC 28472; 810/642-7141, ex 237; [dmccormick@scnc.edu](mailto:dmccormick@scnc.edu).

### Deadline: April 30

Open Studios Competitions are conducted annually that lead to publication in *New American Paintings* magazine. Painting, drawing, monoprints, mixed media in 2-D only. Entry fee: \$25. Send four 35mm slides, résumé, entry fee, and SASE to Open Studios Press, 450 Harrison Ave. #304, Boston, MA 02118; 617/778-5265; [www.newamerican-paintings.com](http://www.newamerican-paintings.com).

### Deadline: May 7 (not a postmark date)

**Civic Center Sculpture Show**, June 26-Sept. 20, 2005. Call for entries. Quality artistic content is the primary consideration. 25% commission. Awards and stipends. Showing in Bellingham, Washington. Allied Arts of Whatcom County, P.O. Box 2584, Bellingham, WA 98227.

### Deadline: May 31

**12th Annual Thousand Springs Festival**, September 25-26. This juried arts and crafts festival is held annually at the Thousand Springs Preserve in Hagerman. Accepting hand-made work in glass, jewelry, metal, pottery, painting, photography, printmaking, mosaic, mixed media, fiber and wood. No imports or factory work. All proceeds benefit conservation projects of The Nature Conservancy and Southern Idaho Land Trust. Admission: \$7 adults, \$4 seniors/children. Jury fee: \$10; booth fee \$25 + 15% of sales. TFS, P.O. Box 188, Hagerman, ID 83332; Geri Omohundro, 208/837-4939.

### Event: June 10-12

**Glass Art Society's 34th Annual Conference** in New Orleans, Louisiana. The Society is a professional organization that encourages excellence, advances education, promotes appreciation and supports artists who work with glass. Register by April 1 for discounted fee of \$245 per person. 206/382-1305; [www.glassart.org](http://www.glassart.org).

### Deadline: July 31

8th annual **Lines into Shapes**, national juried art show and sale, will be held Sept. 17-Oct. 9 at the Art Center of Estes Park. Over \$5,000 in awards. Application fee: \$12 each slide. Artists working in most media are invited to enter. Art Center of Estes Park, P.O. Box 3635, Estes Park, CO 80517; 970/586-5882; [info@artcenterofestes.com](mailto:info@artcenterofestes.com), [www.artcenterofestes.com](http://www.artcenterofestes.com).

### Event: August 27-28

**Representational painting conference** in Cape Cod, MA. P.O. Box 666, Orleans, MA 02653; [trees@treesplace.com](mailto:trees@treesplace.com); [www.treesplace.com](http://www.treesplace.com).

### Ongoing

**Idaho Metals Guild** offers opportunities for artists working in metal, brings in visiting artists, creates exhibition opportunities, etc. If you want to join, contact Anika Smulovitz, 208/426-4060; [anikasmulovitz@boises-tate.edu](mailto:anikasmulovitz@boises-tate.edu).

In 2003, **Eagle Rock Art Museum** launched its first annual *Idaho Paints Idaho*, a statewide juried competition where Idaho artists depict Idaho state parks and state lands. In May, the touring show will be auctioned at a gala event in Boise (sponsored by the Idaho Foundation of Parks and Lands). Drawings and paintings in all media welcome. For a 2004 prospectus, contact Eagle Rock Art Museum, P.O. Box 2735, Idaho Falls, ID 83403; 208/524-7777 or 529-6666.

**Art Source Gallery**, a cooperative gallery owned and operated solely by its members, seeks original crafts in all media. Juried. Located at 1015 Main St. in Boise, it has an active membership of about 40 artists. 208/331-3374.

## MEDIA

### Deadline: April 16

Every **Adidas** has a story; do you? The winning 30-second to 3-minute short, expressed on celluloid, could be worth \$10,000 toward your next film project. Open to Northwest filmmakers only. NW Film Center; 1219 SW Park Ave., Portland, OR 97205; [www.nwfilm.org](http://www.nwfilm.org). [www.adidas.com/originalslifestyle](http://www.adidas.com/originalslifestyle).

### Deadline: June 30

P.O.V. is an annual, primetime PBS series of summer programming and year-round specials that feature independent, nonfiction films. P.O.V. has presented the work of over 285 film and video makers and received every major broadcasting award. 212/989-8121, [pov@pov.org](mailto:pov@pov.org); [www.pbs.org/pov](http://www.pbs.org/pov).

### Deadline: August 1

**Northwest Film and Video Festival** provides a forum where independent work receives public recognition, critical appraisal, and a regional audience. Permanent residents of Alaska, British Columbia, Idaho, Montana, Oregon and Washington may submit two works of any length or genre recently released and not previously entered in the Festival. Student entries (college and university only) must be from a school located in the Northwest. Dates of event: November 7-15. No entry fee. Andrew Blubaugh, NFC, 1219 S.W. Park Ave., Portland, OR 97205; 503) 276-4264, fax 294-0874.; [info@nwfilm.org](mailto:info@nwfilm.org); [www.nwfilm.org](http://www.nwfilm.org).

### Ongoing

**New Day Films** has been distributing social-issue media to colleges, universities, community groups, and libraries for over 30 years. It is looking for possible membership, independent filmmakers who have titles for non-theatrical distribution; 201/652-6590; 888/367-9154; [orders@new-day.com](mailto:orders@new-day.com); [www.newday.com](http://www.newday.com).

## GRANTS

### Deadline: April 30

**Gunk Foundation Public Art Grants** of up to \$5,000 support provocative projects integrated into daily life, such as art on public transportation, city streets, and work places. Gunk Foundation/Critical Press, Nadine Lemmon, P.O. Box 333, Gardiner, NY 12525; 845/255-8252; [www.gunk.org](http://www.gunk.org).

### Deadline: June 31

**Dance USA**, a national service organization for professional dance, is offering the third round of National College Choreography Initiative Grants of \$8,000 to schools of higher education. These are designed to bring professional artists to colleges and universities across the country. Projects begin on Sept. 1, 2005. Dance USA, 1156 15th St. NW; Suite 820; Washington, D.C. 20005-1704; 202/955-8325; [Callahan@forthearts.org](mailto:Callahan@forthearts.org); [www.danceusa.org](http://www.danceusa.org).

### Ongoing

**Artists' Fellowship, Inc.** offers financial assistance to professional artists in the event of serious illness, distress, or bereavement. AFI, Salmagundi Club, 47 Fifth Ave., New York, NY 10003.

**Change, Inc.** assists artists of all disciplines in need of emergency grants of \$100-500 for medical, living, or other. Change, Inc., Box 705, Cooper Station, New York, NY 10276; 212/473-3742.

**Pollock-Krasner Foundation, Inc.** was established for the sole purpose of providing financial assistance to individual working artists of established ability. Painters, sculptors, mixed media, installation artists, and artists who work on paper may apply. Grants range from \$1,000 to \$30,000. PKF, 863 Park Ave., New York, NY 10021; fax 212/288-2836; [grants@pkf.org](mailto:grants@pkf.org); [www.pkf.org](http://www.pkf.org).

## RESIDENCIES & CLASSES

### Deadline: April 15

**Anderson Ranch Art Center** offers two-to-six-month residencies from October through April. Scholarships are available. ARAC, P.O. Box 5598, 5236 Owl Creek Rd., Snowmass Village, CO 81615; 970/923-3181; [www.andersonranch.org](http://www.andersonranch.org).

### Deadline: May 1

The **Millay Colony** has a universal design building for artists with and without disabilities. Each month the Colony accommodates six artists (writers, composers, and visual). Send a SASE to Millay Colony, P.O. Box 3, Austerlitz, NY 12017; [application@millaycolony.org](mailto:application@millaycolony.org); [www.millaycolony.org](http://www.millaycolony.org); 518/392-3103.

### Deadline: May 15

**Montana Artists Refuge**, an artist-run residency program, is accepting applications from artists of all disciplines. Residencies are three months to one year. Some financial aid available. Montana Artists Refuge, Box 8, Basin, MT 59631; 406/225-3500; [mar@mt.net](mailto:mar@mt.net); [www.montanarefuge.org](http://www.montanarefuge.org).

### Deadline: June 1

**Ragdale Foundation** is an artists' community that offers 150 writers and artists a serene place to live and work. Residencies are available from two weeks to two months. Residents pay \$15 per day and some fee waivers are available. Application fee: \$20. Ragdale, 1260 North Green Bay Road, Lake Forest, IL 60045; 847/234-1063; fax-1075; [ragdale1@aol.com](mailto:ragdale1@aol.com); [www.ragdale.org](http://www.ragdale.org).

**Caldera Residency Program** supports one-to five-week residencies for artists and writers. Caldera was founded in the belief that creativity is inherently valuable and that supporting the creative process is an investment that has tangible returns. The facility is located by a lake in the Cascade Mountain Range of Central Oregon. Miriam Feuerle, Caldera, 224 NW 13th Ave., Portland, OR 97209; 503/937-7563; [mirium.feuerle@wk.com](mailto:mirium.feuerle@wk.com); [www.calderaarts.org](http://www.calderaarts.org).

### Deadline: July 15

**Weir Farm Trust** residency program is devoted to the continuation of the artistic tradition at Weir Farm. One visual artist at a time is accepted for 2-4 weeks (January deadline for residencies May-Oct; July deadline for Oct.-April). No fee, stipend is provided. SASE to WFT, 735 Nob Hill Rd., Wilton, CT 06897. 203/761-9945, [allenwft@optonline.net](mailto:allenwft@optonline.net); [www.nps.gov/wefa/home/htm](http://www.nps.gov/wefa/home/htm).

### Event: Aug. 20-22 & Sept. 10-12

Join a professional artist in a **Backcountry Sketchbook Workshop** held at a base camp in the Sawtooth Mountains. Enjoy the inspiring atmosphere and learn to see the wilderness on your own creative terms. All art supplies, meals, snacks, tents, etc. will be provided. Open to beginner and intermediate artists, 18 years and older. Prices start at \$600. Deb Bitton, Mystic Saddle Ranch, Stanley, Idaho; 888/722-5432; [www.mysticsaddleranch.com](http://www.mysticsaddleranch.com).

### Ongoing:

**Haystack Mountain School of Crafts** offers art and fine craft workshop sessions from June through Sept. The school awards up to 100 scholarships annually that are available through competitive application. Application fee: \$35. Haystack Mountain, P.O. Box 518, Deer Isle, ME 04627; 207/348-2306; [haystack@haystack-mtn.org](mailto:haystack@haystack-mtn.org); [www.haystack-mtn.org](http://www.haystack-mtn.org).

**Art in the Mountains** celebrates its 21st year. In 2004, five-day workshops will be offered in acrylic, pencil, mixed media, oil pastel, and watercolor in Bend, Oregon, from June 21-25. AIM, 541/317-9076; 541/923-2648; [aitm@bendcable.com](mailto:aitm@bendcable.com); [www.artinthemountains.com](http://www.artinthemountains.com).

**Pottery, drawing, painting and sculpture classes**, group or private—all ages. Offered by artist Christine Barrietua, Boise, 208/343-7322.

**Kay Seurat** has been designing jewelry for over 13 years and now shares her skills and experience with others in the Boise area, 208/336-3914; [kayseurat@cablone.net](mailto:kayseurat@cablone.net).

**Zion Mountain Glass** offers classes, workshops, private lessons, and shop rental. Supplies provided. 61 Tollgate Road, Boise, ID 83716; Zion or Cheyenne, 208/395-8807.

## MORE

### Deadline: April 9

**VSA arts/MetLife Foundation** announces the 2004 call for entries for Excellence in Arts Access. Arts organizations with a presenting facility open to the public are encouraged to apply. Organizations that have excelled in accessible programming are awarded \$5,000. Beth Stoffmacher, 310/825-5054.

### Deadline: June 1

**Meet the Composer** is dedicated to fostering the creation, performance, dissemination, and appreciation of music by contemporary composers. Since 1974, the organization has administered funds quarterly. MTC, 212/787-3601; [www.meetthecomposer.org](http://www.meetthecomposer.org).

### Event: July 17-20

Americans for the Arts and the National Assembly of State Arts Agencies will host **Participate 2004**, their second joint conference in Washington, D.C. Early bird registration deadline is May 14. Cultural leaders, artists, arts administrators, board members, educators, public officials, and advocates for the arts are encouraged to attend. [www.participateweb.org](http://www.participateweb.org).

### Ongoing

**4by6.com**. This Oakland, California business will help you produce satin postcards that are durable and water-resistant. Order a free sample kit of all card sizes and finishes. [www.4by6.com](http://www.4by6.com).

**Directory of Operating Grants** lists over 900 foundations offering unrestricted operating grants for salaries, rent, and overhead. Other directories are also available. Research Grant Guides, Inc., 12798 W. Forest Hill Blvd., Ste. 304, West Palm Beach, FL 33414-4704; fax 561/795-7794.

**TGCI: The Grantmanship Center Magazine** is free to staff of nonprofit organizations and government agencies. It contains a vast variety of information for finding, securing, and managing grants. Mailing List; TGCI, P.O. Box 17220, Los Angeles, CA 90017; 213/482-9863.

**Artistsramen.com** is a searchable database of visual artists that is visited by over a half-million people annually. Brought to you by ArtistsRegister.com, c/o Western States Arts Federation in Denver. 888-562-7232.



# DEADLINES

*There are works that wait, and which one does not understand for a long time; the reason is that they bring answers to questions which have not yet been raised; for the question often arrives a terribly long time after the answer.*

—Oscar Wilde

QuickFunds .....June 1, 2004  
QuickFunds .....September 6, 2004  
Governor's Awards in the Arts Nominations  
.....March 31, 2004  
Arts in Education Artist Roster .....June 4, 2004



## **Arts in Education Artist Roster Deadline: June 4, 2004**

Artists who enjoy working with young people in Idaho schools and communities are invited to apply for the on-line Idaho Arts Education *Artist Roster*. It is a listing of state and regional artists who work in schools and communities sharing their art form and expertise. Schools and community organizations apply for grant support for projects that include rostered artists to enliven or improve arts learning. View the current roster and Arts Education grant programs at [www2.state.id.us/arts/](http://www2.state.id.us/arts/)

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